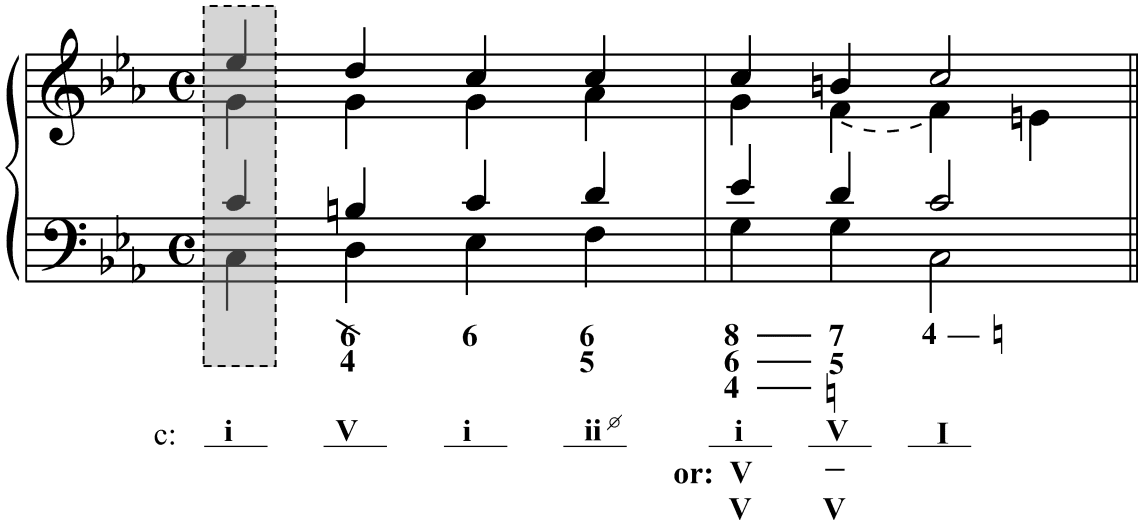
AP® MUSIC THEORY
2014 SCORING GUIDELINES

Question 5



SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals, because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.
4. Accept the correct Roman numeral even if the half-diminished symbol (ø) has been omitted from chord 4.

II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete (i.e., have all chord tones).
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $^{6}_{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has

1. More than one error listed in **II.C.**, or
2. The accidental on the wrong side of the chord.

However, *do* check the voice leading into and out of these chords.

© 2014 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

AP® MUSIC THEORY
2014 SCORING GUIDELINES

Question 5 (continued)

III. Voice Leading (12 points)

A. In general, award 2 points for acceptable voice leading between two correctly realized chords.
N.B.: This includes the voice leading from the given chord to the second chord.

B. If all chords are correctly realized and there are no voice-leading errors (as described in II.B. and II. C.), but the response seems to have excessive leaps within the upper three voices:
1. Award 12 points for voice leading if there are six or fewer leaps in the three upper voices combined.
2. Award 11 points for voice leading if there are more than six leaps in the three upper voices combined.

C. Award only 1 point for voice leading between two correctly realized chords (as defined in **II.A.**) that features exactly one of the following errors:
1. Uncharacteristic rising unequal fifths. (See *DCVLE*, no. 4.)
2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
3. Overlapping voices. (See *DCVLE*, no. 7.)
4. Motion leading to a chord with crossed voices. (See *DCVLE*, no. 8.)
5. A chordal seventh approached by a descending leap.

D. Award 0 points for voice leading into and out of an incorrectly realized chord.

E. Award 0 points for voice leading between two correctly realized chords (as defined in **II.A.**) if any of the following statements is true:
1. Parallel octaves, fifths, or unisons occur (immediately successive or beat-to-beat), including those by contrary motion. (See *DCVLE*, nos. 1 through 3.)
2. Uncharacteristic leaps occur (e.g., augmented second, tritone, or more than a fifth).
3. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh must move down by step if possible. In some cases, such as a suspension, the seventh must be retained in the same voice and then resolved. Where the ii$^{\text{ø}6}_{5}$ goes to the cadential $^{6}_{4}$, the seventh should be retained in the same voice.)
4. The leading tone in an outer voice is unresolved or resolved incorrectly.
5. The 6th or 4th of the cadential $^{6}_{4}$ chord is unresolved or resolved incorrectly.
6. No preparation or incorrect preparation of the suspension, or incorrect resolution of the suspension. (This includes the incorrect doubling of the note of resolution.)
7. At least one of the chords has more or fewer than four voices (soprano, alto, tenor, and bass).
8. More than one error listed in section **III.C.** occurs.

IV. Scores with Additional Meaning

1 This score can be given to a response that has redeeming qualities.

0 This score is used for a response that represents an unsuccessful attempt to answer the question (has no redeeming qualities, or only one) or a response that is off-topic or irrelevant.

— The dash is reserved for blank responses.

V. Notes

A. Do not penalize a response that includes correctly used nonchord tones.

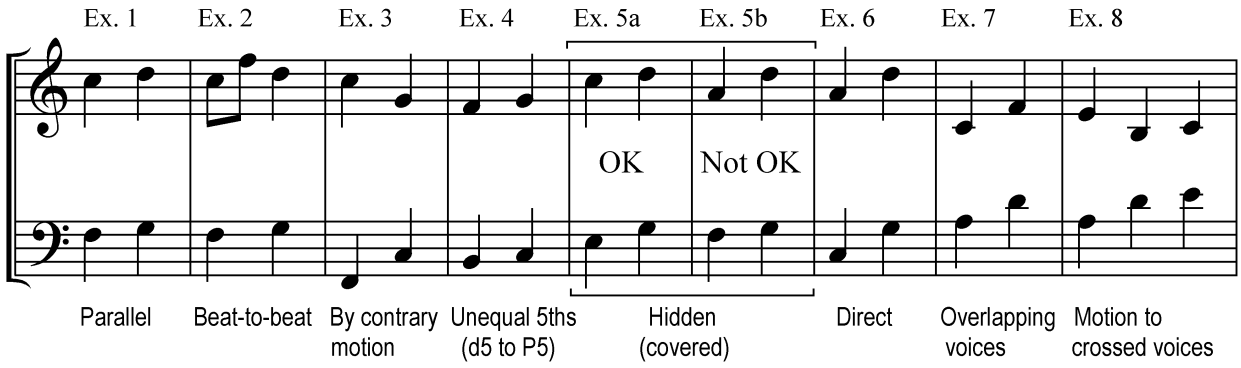
B. An incorrectly used nonchord tone will be considered a voice-leading error.
Award 1 point if the incorrect nonchord tone results in one error listed in **III.C.**
Award 0 points if the incorrect nonchord tone results in at least one error from **III.D.** or more than one error from **III.C.**

C. Half-point totals round up with one exception: A total score of 24½ rounds down to 24.

© 2014 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

AP® MUSIC THEORY
2014 SCORING GUIDELINES

Definitions of Common Voice-Leading Errors (DCVLE)



1. Parallel fifths and octaves (immediately consecutive) — unacceptable (award 0 points)

2. Beat-to-beat fifths and octaves (equal perfect intervals on successive beats) — unacceptable (award 0 points)

3. Fifths and octaves by contrary motion — unacceptable (award 0 points)

4. Unequal fifths (d5→P5)
- In a three- or four-part texture, a rising d5→P5 is acceptable ONLY in the progressions I–V^4_3–I^6 and I–vii°^{6}–I^6 (no deduction).
- A rising d5→P5 in other progressions is unacceptable (1 point error).
- The reverse, a rising P5→d5, is acceptable voice leading (no deduction).
- Unequal fifths between two upper voices are acceptable in either order when the voices are descending (no deduction).

5. Hidden (or covered) fifths and octaves in outer voices (similar motion to a perfect interval that involves one voice moving by step)
- When the step is in the upper voice, as shown in Ex. 5a — acceptable (no deduction).
- When the step is in the lower voice, as shown in Ex. 5b — unacceptable (1 point error).

6. Direct fifths and octaves in outer voices — unacceptable (1 point error)
Definition: Similar motion to a perfect interval that involves a skip in each voice. N.B.: Many sources equate "hidden" and "direct." For purposes of scoring, it seems useful to refine those definitions, particularly in light of past scoring practice.

7. Overlapping voices — unacceptable (1 point error)
Definition: Two voices move to a position in which the lower voice is higher than the previous note in the higher voice, or they move to a position where the higher voice is lower than the previous note in the lower voice.

8. Crossed voices — unacceptable (1 point error)
Definition: Voicing in which the normal relative position of voices is violated, e.g., if the soprano is below the alto or the bass is above the tenor.

© 2014 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

Question 5. (Suggested time—15 minutes)

Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the figured bass. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

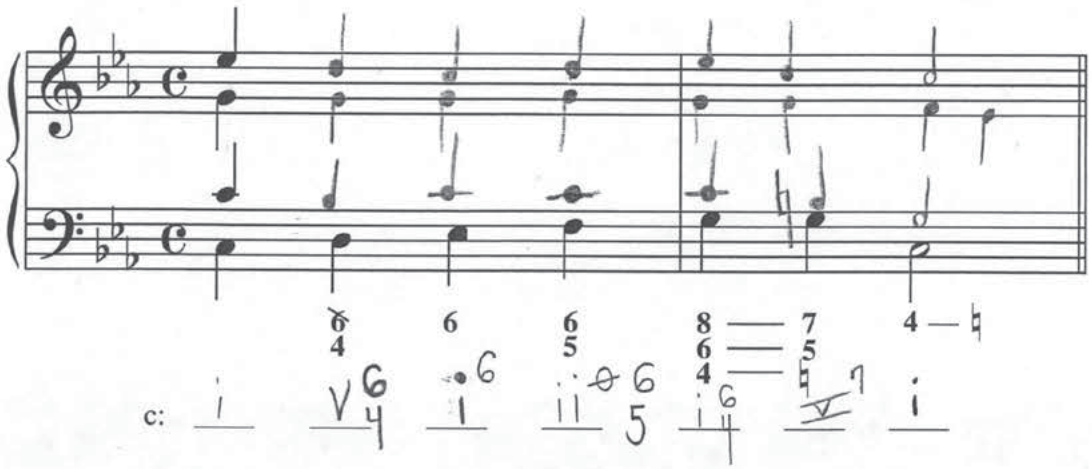
Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

©2014 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

Question 5. (Suggested time—15 minutes)

Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the figured bass. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.



Unauthorized copying or reuse of any part of this page is illegal.

©2014 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

Question 5. (Suggested time—15 minutes)

Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the figured bass. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

©2014 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

AP® MUSIC THEORY
2014 SCORING COMMENTARY

Question 5

Overview

This question assessed students' ability to:

- realize a figured bass progression in Common Practice style;
- demonstrate an understanding of diatonic harmony including chord spelling, voice leading, and doubling in a four-part texture;
- analyze chords using Roman numerals;
- spell chords in a minor key (with attention to the raised scale degree 7);
- write and resolve a cadential six-four chord;
- correctly prepare and resolve a 4-3 suspension;
- correctly prepare and resolve the chordal 7^{th};
- correctly realize inverted triads and seventh chords utilizing all chord members; and
- notate an authentic cadence.

Sample: 5A
Score: 23

This represents a very good response. All Roman numerals are correct and all chords are spelled correctly. All voice leading connections are correct, except for the suspension in the final chord, which is realized correctly, but prepared in a different voice. (Roman numerals: 7; Chord spelling: 6; Voice Leading: 10; Total = 23)

Sample: 5B
Score: 14

This represents a fair response to the question. All Roman numerals are correct. Chords three, four, and five are spelled correctly and the voice leading between these chords is correct. (Roman numerals: 7; Chord spelling: 3; Voice leading: 4; Total = 14)

Sample: 5C
Score: 6

This represents a weak response. The first four Roman numerals are correct. Chords three and six are spelled correctly, but the spacing between soprano and alto on the i^6 chord exceeds an octave, so ½ point was awarded for that chord. Because no two contiguous chords are spelled correctly, 0 voice leading points were awarded. (Roman numerals: 4; Chord spelling: 1½; Voice leading: 0; Total points = 5½, rounded up to 6)

© 2014 The College Board.
Visit the College Board on the Web: www.collegeboard.org.